

[EDITION KUNKEL]

Duets for 2 Pianos.

ONE PERFORMER AT EACH PIANO.

FROM THE CONCERT REPERTORY OF

KUNKEL AND CONRATH.



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INTERMEZZO.

Allegretto $\text{♩} = 88$.

LOUIS CONRATH.

Allegretto $\text{♩} = 88$.

p grazioso.

accel.

p

rit.

a tempo.

p

a tempo.

accel.

rit.

a tempo.

rit.

a tempo.

a tempo.

p

rit.

a tempo.

p

Handwritten musical score for "L'Espresso" by Leo. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. It features a piano introduction with a bass line and a treble line. The tempo is marked "meno mosso" and "espressivo". The score includes various musical notations such as notes, rests, and fingerings.

The image shows a page from a musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part consists of a bass line and a treble line. The voice part is a single melodic line. The tempo is marked "a tempo" and the dynamics include "rit." and "a tempo". The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The piano part includes a bass line and a treble line. The voice part is a single melodic line. The tempo is marked "a tempo" and the dynamics include "rit." and "a tempo".

Più mosso. *a tempo.*

Più mosso. *a tempo.*

rit. *rit.* *rit.* *rit.*

lunga Pausa. *a tempo.* *accet.*

lunga Pausa. *a tempo.* *accet.*

1785 - 9

The musical score is written for piano and consists of three systems of staves. The first system has four staves (two grand staves and two single staves). The second system has four staves. The third system has four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo markings are *Più mosso.* and *a tempo.*. The dynamics include *f* (forte), *p* (piano), and *accet.* (accelerando). There are also markings for *rit.* (ritardando) and *lunga Pausa.* (long pause). The page number 1785 - 9 is at the bottom.

a tempo.
ff

a tempo.

acc.

acc.

f accel.

ff

1785 - 9

This page of a handwritten musical score, page 7, contains two systems of music. The first system consists of a piano part (treble and bass staves) and an organ part (treble and bass staves). The piano part begins with a forte (ff) dynamic and a tempo marking of 'a tempo.' It features a series of ascending eighth-note runs. The organ part provides harmonic support with chords and single notes. The second system continues the piano part with similar ascending runs, while the organ part includes some rests and sustained chords. Dynamics such as 'ff' and 'f' are used throughout, along with performance markings like 'a tempo.', 'acc.' (accelerando), and 'ff'. The score is written in a historical style with various ornaments and slurs. At the bottom center, the number '1785 - 9' is written.

a tempo.

rit.

accel.

a tempo.

accel.

rit.

a tempo.

accel.

rit.

a tempo.

rit.

a tempo.

p

p cantabile.

mf

più mosso.

più mosso.

rit.

accel.

lunga Pausa.

a tempo.

rit.

accel.

lunga Pausa.

a tempo.

Handwritten musical score on page 11, featuring three systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *dim.*, *pp*, and *Red.*. Fingerings are indicated by numbers 1-5. The score is written in a historical style, likely from the 18th or 19th century.

The first system consists of two staves. The upper staff contains a melodic line with many beamed sixteenth and thirty-second notes, often with fingerings like 2, 4, 3, 1, 3, 1, 2, 3. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings like *Red.* and *pp* are present.

The second system also has two staves. The upper staff continues the melodic development with complex rhythmic patterns and fingerings. The lower staff features more sustained chords and some melodic fragments. *Red.* markings are used throughout.

The third system is the final one on the page. It begins with a *dim.* marking. The upper staff shows a melodic line that eventually leads to a final cadence. The lower staff has a more active bass line with some triplets and dynamic markings like *pp* and *Red.*.

The Old Cloister Clock

BY

CHARLES KUNKEL.

In the beginning of the 17th century there stood in Dordrecht (Holland) the stately cloister of "Maria Roepaan." Among their priceless collection of works of art, the nuns valued above all a wonderful clock, gift of Philip II. When it struck the hour, the statues of the Apostles would appear and the chimes would play a hymn, the processional march. And whilst the little cloister bells called the nuns to prayer, the old clock ticked on its merry song, till, in high treble notes, the chimes reminded one of the little cherubs at play.

THE OLD CLOISTER CLOCK.

To John Philip Sousa.

CHARLES KUNKEL.

SOLO

\$1.00

DUET

\$1.50

Grave (Solennly) ♩—60.
The clock striking the hour.
Campana (climpe)
Religioso (Religious-devotional) ♩—80.
Hymn and processional march of the Apostles
Lunga Pausa. (Long Pause.)



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But the times were troublesome and religious war was raging. Some high official, who long since had coveted this priceless clock, ordered the nuns to be driven out, the clock transferred to his castle, and the cloister burned. When the walls of the ill-fated building fell, the clock, now in sacrilegious hands, struck the hour. What then happened filled the inhabitants of Dordrecht with awe: the chimes of the clock, playing the Apostles hymn, rang out in wonderful harmonies, which were heard throughout the town; and all the church bells, swayed by an invisible hand, joined and rang out loudly, as if protesting against the sacrilege just committed. Then all was silence, and since that time the clock was never heard to strike again.

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